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ABSTRACT

The major purpose of this paper, based on a talk given at the National Art Education Association Conference in Dallas, April, 1971, is to review literature in art education concerning the concept of self in order to get a better perspective on present thought in art education and to determine new directions, priorities, and purposes. Some of the ways in which art education was influenced by the romantic notion and the sentimental concept of the self, the progressive movement, and by psychology are traced by noting the thoughts of many progressives who viewed the development of self expression and creativity as the central mission of art education. Specific examples of self in art education are given. The review reveals that there has been historical consistency in purpose for the self to become an integral part of art education. The philosophy that every child has the potential for continuous growth and development and that he should be an active, creative, self-disciplined innovator still exists. The aim of art education is to develop self-confidence, self-awareness, self-esteem, and self-growth. (SJM)

# RESEARCH 5 MONOGRAPH

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## EDWARD L. MATTIL: THE SELF IN ART EDUCATION

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RESEARCH MONOGRAPH #5

# THE SELF IN ART EDUCATION

Edward L. Mattil

This is the fifth in a series of Monographs sponsored
by the Viktor Lowenfeld Memorial Fund

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## Introduction to the Fifth Viktor Lowenfeld Monograph Series

Edward L. Mattil presented the talk on which this paper is based at the National Art Education Association Conference in Dallas, in April, 1971, as the Fifth Lowenfeld Memorial Lecture. Dr. Mattil is known here and abroad for his record of leadership and innovation in art education. He is perhaps less well known for his scholarly concerns and for the thorough preparation and careful organization he brings to his own teaching and writing.

The word "self", on which this Monograph is based, is a highly charged and ambiguous term on which we, as art educators, have projected changing meanings. Dr. Mattil ranges widely across history and a diverse literature to lay bare this richness. In so doing, he provides us a means whereby we can reflexively learn something of ourselves. We can, that is, assimilate our projections back into our own "selves", whence they originated.

It is certainly not chance that this topic appears at this point in time. I, myself, for example, have used lately the concept of the "myth of self-identity"—as a necessary belief system allowing one to think of himself as having form, continuity, and meaning. The self, at least so Buber tells us, cannot arise out of relation to itself, but only out of living relationship with "otherness", toward transcendence in art, love, and religion. Jung, on the other hand, rather suggests that the self "contains multitudes" (in that striking phrase from Whitman), and that we need to bring to consciousness these hidden parts of our own psyche. It is clearly evident, then, as Professor Henry W. Johnstone of Penn State's Philosophy Department puts it: "If there is a problem of the self, it is that the self is a problem."

But this is to intrude on the fascinating and timely concept which is fully elucidated in the pages which follow.

Kenneth R. Beittel
The Pennsylvania State University

## THE SELF IN ART EDUCATION: Edward L. Mattil

The invitation to prepare a paper for this Dallas meeting provided me with the kind of stimulation I needed to review much of the literature in art education covering the past ten years. It gave me the chance to see where we were in our thinking, what directions seemed most obvious, where we were placing our priorities, and what, if any, new purposes for art education were emerging. Several things I had read in recent years seemed to be sticking in the back of my mind and were troubling me a little. Some of the truths which have always seemed so precious to me no longer seem quite so precious to others, and, of course, none of us is very comfortable when those things in which we strongly believe are questioned as to their validity or importance. Yet I know, as you know, that education and life are constantly shifting and changing processes in which nothing remains the same or stands still for very long. Thus, while we seek to preserve and, as teachers, encourage others to preserve certain ideas and principles, we recognize that we are caught up in this ever-changing stream of education, and, quite frankly, we have to move forward with it, not try to stop it from flowing.

Both simple statements and big projects have kindled my reinterest in the topic *The Self in Art Education*, which I have chosen as my topic for the Lowenfeld Memorial Lecture. The topic seems appropriate to me because no single individual in art education was ever more concerned with the *self* as a central mission of art education than Viktor Lowenfeld, and this concern was not limited to just students, but also to every teacher as a *self*, as an individual, as a special personality.

Although I am deeply steeped in the Lowenfeld tradition and could be called, with some truth, one of his disciples, I have tried as I know he tried to remain open and not to fear or oppose the honest theories, research, investigations, and practices of others, in fact, by coming to understand the significance of openness through the writings of people such as Carl Rogers and A. W. Maslow, I have been able to recognize, as Rogers puts it, "The facts are always friendly."[1] How foolish of us to worry or fret about someone shaking or disproving our beliefs, showing us that our opinions perhaps are not so good. The fact is that every shred of evidence, every new investigation, every new practice only leads us closer to some truth, and when we get a little closer to a truth, it can only have a positive and satisfying effect upon us. I believe that Dr. Elliot W. Eisner, one of our associates, illustrated this situation very well when he wrote in 1964 regarding research in *Studies in Art Education:*

> Research both begins and ends in theory and if successful, culminates in more productive, more precise and hence, more useful theory. Good scientific theory is needed in order to better anticipate the consequences of actions in the classroom and elsewhere. Good philosophic theory is needed to point out logical errors and to make it possible to identify the (covert) assumptions that all of us make in our work. Good historical theory is needed to provide a sense of perspective, and to gain, therefore, a clearer view of the present.[2]

As strongly as I feel about the importance of research, I also feel that we may be losing our courage when it comes to depending upon our own experience and the so called "gut feeling" approach to art education. We must continue to trust our feelings, as well as research feelings which grow out of our daily experience. When we put trust in our own experience and when we have strong positive views of *self*, we can afford to take chances and do not need to fear doing what seems right—even if it is new and different. It may take a long time to gain confidence, and it requires a lot of personal conviction, but the fact of the matter is as Rogers points out that when something feels as though it is valuable and worth doing, it is worth doing. I believe we all learn that in time.

So, where one feels deeply, we ought not be easily swayed in the popular movements in order just to feel like we are part of the "now thing." Joshua Taylor called it "being with it." Our classrooms have been filled to overflowing, at times, with faddish things that were not thought through or which had little or no meaning to teachers or children, but they were "in" things at a given moment. (I hope I never see another piece of ceramic pie.) An "in" thing now is to state unequivocally that art education has three major thrusts, the "troika" as David Templeton calls it, consisting of art production, art criticism, and the historical-cultural significance of art. I doubt if there is anyone here who cannot accept this apparent "Motherhood-God-Country" approach to art education. It seems so balanced, so clean, so wholesome, so defensible, and it probably is. We all seem to be caught up in its simple purity. But the truth of the matter is, a little historical research reveals that each of these three elements has been around a long time, although they have not necessarily always been harnessed together in the same program.

Leon Frankston, one of my closest friends, brought me up short when he wrote recently, "The view of art education which maintains that its main (and often sole) objective is the development of self-expression and creativity is now outdated and not in keeping with the many changes which have

occurred in our society and our schools during the past few years."[3] Leon was not trying to denigrate either self-expression or creativity; rather he was making a case for broadening art education. This is commendable; but it troubles me, nevertheless, in a time when I feel compelled to strengthen everything dealing with *self*—in an age of nameless people, automated communication, in a period where loss of identity is a most serious problem.

It is statements such as this and papers such as the one our good friend, the late Dr. Manual Barkan, gave in Prague several years ago that made me want, one more time, to review the concept of *self*. Manny's paper, which was certainly a good one, as were all of his many contributions to art education, was about a basis for a "new art education, an art education which is more considered in relation to ends and means, more extensive in terms of content, more disciplined and controlled, with studious attention being directed to the identification of relevant behavioral objectives as guidelines for teaching."[4] In his paper he made a strong case for the re-examination of the goals of art education and questioned the validity of continuing those goals of the 20's to the 50's which focused primarily on the influence of art education on the personality of the student and his general behavior. As I perceived Manny's views, he wasn't attempting to wipe out these goals but wanted to reduce them substantially in importance because, as he put it, they had entered art education as "sentimental and romantic" notions and had long governed the teaching of art. He looked to this "new art education" to come, at least in part, through the scholarly study of university faculty members and graduate students who are confronting some of the fundamental theoretical problems through incisive philosophical and empirical research. I must say that while I wholeheartedly support the work of these scholars and students, and have spent a good portion of my life trying to be one of them, I would suggest that you *not* postpone any critical decisions on next year's curriculum while waiting for any of us to create a "new art education." I am afraid we will have the old one with us for a long time, in continually changing form. I am not being facetious; rather I believe that the fundamental goals and purposes of art education have been clear for some time, but our methods of achieving our goals have not been quite so clear.

So with the opportunity of having your ears for a brief time, I have chosen to review some of the ways the romantic notion, the sentimental concept, of *self* has gotten into art education. But not all of the *self* influences were really so romantic. Take Marie Montessori for example. We think of her as a major influence in education and to some extent art education. She was particularly interested in one aspect of *self*—self-control. Here we have a female Italian

doctor working in the slums of Rome 70 years ago who set up what she called "houses for children" and began an educational program which strongly stressed the training of each of the senses. She used carefully prepared didactic (teaching) materials which would assist the child to the greatest advantage. She strongly believed in the freedom of the child but with the emphasis on his self-control. In drawing, children were constantly shown the importance of observation and of noticing detail. The pupils tried to copy or reproduce with great visual accuracy. She kept progressive drawings on each child to show how each improved from drawing to drawing. Since each child could draw whatever he wished, his drawings revealed those things in which he was most interested or which most attracted his attention. Dr. Montessori was interested in what she called a "spontaneous self-discipline," a discipline coming from within. She felt that as self-discipline or self-control grew, it was clearly observable in body movements, facial expressions, heightened interest, and independent personalities of the children.

Marie Montessori was not especially in tune, in fact she was out of tune, with the more romantic "progressives" and the psychologists who during her time were encouraging another type of *self* activity—free self-expression. She wrote against such art:

> Even the smallest children try spontaneously to draw outlines of the objects which they see; but the hideous drawings which are exhibited in the common schools, as 'free drawings,' characteristic of childhood are not found among our children. These horrible daubs so carefully collected, observed and catalogued by modern psychologists as 'documents' of the infant mind are nothing but monstrous expressions of intellectual lawlessness; they show only that the eye of their child is uneducated, the hand inert, the mind insensible alike to the beautiful and the ugly, blind to the true as wellas the false.

Like most documents she goes on to say collected by psychologists who study the children of our schools, they reveal not the soul but the errors of the soul; and these drawings, with their monstrous deformities show simply what the uneducated human being is like. Such things are "free drawings" by children. "Free drawings" are possible only when we have a "free child" who has been allowed to grow and perfect himself in the assimilation of his surroundings and in mechanical reproduction; and who, when left free to create and express himself, actually does create and express *himself*.[3]

The concept of *self* seemed to spring up in many places at different times,

generally on the ideas and feelings of a single individual; then it would disappear and again reappear at another time and place. As one writer states it: "The self has ebbed and flowed with the currents of philosophical and psychological pondering since the 17th century when Descartes first discussed the cogito or self." [6] Certainly there seemed to be no strongly organized movement for *self* in education until the progressive educators of America in the 1920's and 30's under the leadership of people like Harold Rugg [7] and Hugh Mearns.

For example, Siegfried Levenstein,[8] an Austrian writer in 1905, was interested in the drawings of children as to the ways they presented themselves in their drawings, including the appearances, moods, and styles of expression. Levenstein was convinced that the inclusion of the *self* was the highest form of art. (Interestingly, Plato, centuries earlier, viewed the absence of the *self* or ego as the highest form of art.)

The romantic ideas to which Dr. Barkan referred are dramatically illustrated by Bernard Perez[9] of France who is 1888, writing on children's art, carried on Rousseau's ideas that the child has distinct characteristics and needs of his own and a mentality matched to those needs. He believed, as did Rousseau, that nature equips a child with certain characteristics which shouldn't be disturbed. As an example of his poetic nature, he wrote that one should, "Enjoy the bud before it is a flower. A flower is closer to fading." Now that's romantic! His attitudes toward teaching included the all-too-familiar "don't touch him" and "don't disturb him" approaches which later were adopted by some art educators. He believed that in early childhood no drawing lessons were possible because what was taught could come only from the adult, which in turn would disturb the growth of "the bud." Whatever was taught would only be foreign to the child.

The romanticism of Perez was not too different from that of some Americans who followed much later, such as Florence Cane, Hugh Mearns, Margaret Mathias,[10] and others who during the 20's, 30's and 40's made a very deep, important, and lasting impression on art education.

For example, Mrs. Cane's teaching and writing contained a sincere conviction of the importance of *self*. She wrote: "Creation is a process like life itself. It rises out of a state of quiet, a sacred spot where the miracle is born. Out of the dark, the unconscious, a spring wells forth, and like a stream cutting its own bed through the meadow it flows." That's romantic too. She goes on to say: "After this process a detachment sets in, and the artist views, judges, and develops according to his taste and maturity. In the young child or a great genius, a state of unity may exist and the two processes occur at

the same time. Because of this simple unity in the young child, painting is play for him and he is almost better off with no teaching."[1] This romantic statement reaffirms the position of Perez fifty years earlier. Although perhaps not so well-known to many younger art educators, Florence Cane's ideas and writings were an influence among the progressive art educators of the 30's and 40's. She not only added the quality of romance to art teaching, but in some respects added interesting qualities of mysticism and spiritualism. Her basic work was founded on the belief that every child was born with the power to create and that this was the power of the spirit. Through the use of his creative power, the child awakened and grew. Art, she believed, contained some, in fact, most of the problems that have parallels in life. Thus, by facing art's problems, she believed that the child was learning to face life's problems. This was the transfer concept which many art educators still hold. She thought of this as a cyclic process, by which as the child increased his capacities as a human through art, he also increased his capacities as an artist, reaching ever higher levels of expression in an ever progressing cycle of growth. Mrs. Cane was primarily concerned with self-expression, believing that the primary value of the creative experience for the child lay in the power to release his emotions and ideas, and that when he gave his ideas form through creative activity, he became integrated and more fully developed as a human being. She worked toward freeing each child through rhythmic body movement, through fantasizing, through chanting, and through breathing exercises. She sought to release each child physically, emotionally, and spiritually—but she never left the child alone to do it all for himself. In fact, she never sought to lessen the child's self-criticism.

The unfortunate notion of *laissez faire*, such as that promoted by the Perez method, which entered art education in the 30's and 40's—that is, the notion of the teacher who stood aside and did nothing but watch the child's growth, was a serious misunderstanding of the progressive movement. Three main causes seemed to be behind the progressive education movement. These included a new spirit of radicalism and reform which probably had its genesis with Francis Parker in Quincy, Mass., and was heightened later by Dewey's work in the elementary school at the University of Chicago. And it may have been an interest in Froebelianism which emphasized self-realization through self-activity. And perhaps it came from the exploitation of the Montessori method. These interests combined with the increased study of child development, with the idea that the interests and activities of the child, unhampered by external compulsion or authority, could be completely trusted.

One of the chief proponents of the progressive movement in the creative arts was Hugh Mearns, who as a teacher in the famous Lincoln School of Columbia University published his book, *Creative Power*, in 1929 and set in motion a minor creative revolution in the schools. Although every bit as romantic as the others in his writing, Mearns cautioned teachers time and time again that this type of creative teaching—"creative artistry" he called it—was not obtained simply by letting the children be natural. "To do as they please, to grow without cultivation or special nourishment like the lilies of the field."[12] "No," he said, "The secret lies in the environment which we as teachers skillfully and knowingly set up day by day and hour by hour."[13]

How we as individuals or as art educators become interested in the *self* as a central goal in art education probably can never be clearly demonstrated. As far back as the 17th century we can find John Amos Comenius in his book, *Orbis Pictus* or *World in Pictures*,[14] stating that the child should be expressing himself and learning about his environment. Somewhat later we have Frederick Froebel (1830), whom we have come to regard as the father of the kindergarten, insisting that through art the personality of the child could be influenced and that the child's development depended upon what he termed as "inner self-activity." Within our lifetime there were many early art educators both in Europe and America who were intrigued by the idea. Some like Walter Klar, Valentine Kirby, and Leon Winslow were flirting with the idea of *self* but weren't quite ready or able to embrace the idea fully. Those of us who are younger have had much encouragement from the educational humanists and the art education humanists, if there are such terms, or perhaps some of us have had intense personal experiences which have sharpened our awareness of the importance of the individual—of his feelings, of his vulnerability, of his potential. Those of us who are older probably have worked mainly out of intuition and without much real knowledge that there was a growing body of support for these feelings. I can track many of my own hunches that way. I was so badly taught and treated at times that I kept saying to myself, "There's got to be a better way, (a way that doesn't destroy my sense of self-worth and my dignity)." I must admit there were times later when, as a teacher, I wasn't sure the battle was worth it. Some school officials couldn't understand why I wasted my time and school materials on certain groups of "worthless" kids. But I persisted and began to understand better why when I finally began to read Lowenfeld and hear his lectures.

What most of us suspected but few of us really knew was that this remarkable man's insights grew out of enormous personal childhood frustrations,

hurts so deep and powerful that he responded by developing an intense reverence for life and a reverence for every individual regardless of his condition. In Austria, as a pre-World War I youngster, Lowenfeld [15] had been subjected to authoritarian influences, especially those of his very stern father and his very strict school. Even at that early age he longed for a world in which each person could develop according to his own inner demands rather than be subjected to rigid outside pressures. He learned to play the violin by himself and by age 10 could play complete concerts. His potential as a violinist, for as a child prodigy he had played a command performance for the Archduke of Austria, was wiped out by an authoritarian, tyrannical teacher who frightened him, and every lesson ended in tears. He felt, too, the *self* being destroyed by anti-Semitism. It was against these pressures that he began to build his own personal positive philosophy of *self* which later appeared in his writings and teachings as self-identification, self-expression, and self-awareness. But as his concern for his own inner world grew, he developed a growing concern for others. He always stressed that a teacher needs to be able to empathize, to subordinate his needs and desires to the needs of the child. Both of these strong directions are so clearly evident in the kinds of motivations which Lowenfeld has suggested, particularly those for younger children. We all know the "I am eating a piece of candy," and "I am gathering strawberries near by home" lessons. Then the lessons which expanded to "I am finding flowers with my friends," "My friend and I are building a camp," and "I am eating with my family," then "Together, we are building a tree house." Underlying all of these apparently simple motivations was an attempt to help the child become more fully aware of himself, then to begin to understand his relations with others, then to understand himself in group situations so he could learn to empathize with others; and finally there were the lessons in which children actually cooperated physically, creatively, mentally, and emotionally, to help understand the significance of interpersonal relationships through working together, and thus to understand the real meaning of cooperation.

This short example is much too simple, but it does serve to illustrate the extent to which Lowenfeld sought to provide means for self-growth through art experiences. His later work with the blind, the handicapped, and black students at Hampton Institute provided him with the opportunity to use his insights to further develop his theories of self-identification and self-expression. As an example at Hampton Institute, he did a great deal to try to raise the level of self-esteem in each of his students, first by making them aware of their exceptional creative power through self-expression and by consistently

showing this group the great heritage of their art and its influences on modern art expression. He sincerely believed in a renaissance of Negro art. As the works of these black students became widely recognized and exhibited, it could only have served to strengthen the self-image of each of the young artists. Incidentally, as Dr. Anneke Prins in her study of Lowenfeld points out, he was very early in calling attention through these works, to some of the symptoms of an ailing society.

Some of the major criticisms often leveled at Lowenfeld were his concern for process rather than product and for his so-called psychological or therapeutic approaches. He had a driving, a compelling belief that art education has positive values for personality development and that art education is essential for all students at all levels. (I'll end my discussion of Lowenfeld by stating quite subjectively that I have never known anyone who was more open to all ideas and experiences of life and that if he were alive today he would not be resting on past ideas but would be somewhere at the very edge of another frontier.)

On the issue of Lowenfeld pushing art as essential for all children, many others had the same idea and pressed equally as hard. For example, Thomas Munro wrote in *Art in American Life and Education* thirty years ago:

> Not all the issues in art education arise from issues in the outside world of art production and consumption. Some are more indigenous to the educational realm itself. Education in youth is *not now* regarded merely as preparation for later life, but as a period of life that has its own intrinsic values. Deciding on the right sort of art education is not, therefore, merely a matter of deciding what sort of mature artists or art appreciators we wish to produce. Even if we knew that no students were to become artists, and that none would have access to art in later life, there would still be reason—*so much the more reason*—for letting them practice and enjoy the arts in school. Art is coming to be recognized as a necessary part of general education for all persons, on all age levels—necessary to the full exercise and development of personality, especially in its sensory, emotional, and imaginative aspects, and in muscular coordination.[16]

I want to give one more specific example of *self* in art education. Toward the end of the nineteenth century and at the beginning of the twentieth century, there was a minor movement in Germany and Austria to reform art teaching. The principal innovator at this time was a simple Austrian painter named Franz Cizek.[17] You all know Cizek. Cizek had studied at the Academy of Fine Arts in Vienna where he lived with a poor family which had several

children. Out of this acquaintance with children and out of the love he developed for them, he began to encourage them to draw and paint. He was surprised and pleased by their efforts. The history of the frustrations of this simple artist-teacher in attempting to open a school where children could do what they liked for the first time is much too lengthy to cover; but he did open his school in 1897, and he kept his Juvenile Art Class open until 1938. In these forty years he taught and observed thousands of children from ages 2-14. Hundreds of teachers, mainly from Great Britain and America, came to watch these children and to observe this remarkable teacher. Many of those who observed were "carried away" with the delightful paintings and crafts and, of course, by the obvious happiness brought about by this new method of instruction.[18] Some tried to immediately adapt the "Cizek Method" to their own classrooms. Many such efforts were disasters due to lack of understanding. I can remember many examples of Cizek-like children's work in American schools. Some teachers actually made tracings from Cizek's children's work to use as patterns, calling it the "Cizek method." Cizek was a teacher who was confident that he was on the right track. The contrast with the authoritarian Austrian system of the time was dramatic. In his small workroom he crowded fifty children whose delight in their work seemed to more than justify this new method of instruction. Cizek's method was one of trying to maintain a state of absolute purity, free from contaminating influences such as art works in museums or reproductions of old masters—quite a contrast with what we now try to do. He actually regarded civilization as hostile to the child and tried to counteract what he believed were the bad influences of adults which tended to diminish the creative capacity of children. But there were always influences on that *self* within the child which Cizek believed needed only to be released in order to express itself. There were the influences of the other children, the influence of the bright peasant costumes and furniture, which they all knew, and mainly there was the influence of the teacher. In spite of all of his honest efforts to preserve freshness, spontaneity, and honest self-expression, Cizek himself was clearly a strong influence, and his own tastes and ideas of what child art should be are easily detected in the obvious similarity of most of the work of the children. But his lessons were delightful, and they are certainly worth re-reading time and time again.

In light of today's goals most educators would condemn the idea of restricting the outside influences—rather we now seek to bring into the environment of the child every conceivable influence in order to let the child perceive and select, to learn to be critical and to make judgments. However, Cizek, in his

time, was making a break with a static, authoritarian tradition in teaching, and he opened the eyes of the world for the first time to child art and the significance of the *self* in art education.

Another avenue of *self* which has tended to support art education has been opened in the field of psychology.[19] If one tries to read the literature on *self* in psychology, he finds a bewildering array of hypothesis, measuring instruments, and research. The study of *self* in American psychology probably started with William James about 1890, but it was in the 1950's and 60's in such books as Arthur W. Combs' and Donald Snygg's *Individual Behavior: A Perceptual Approach to Behavior*,[20] Earl Kelley's and Marie Rasey's *Education and the Nature of Man*,[21] A. W. Maslow's *Motivation and Personality*,[22] the ASCD Yearbook, *Perceiving, Behaving, Becoming*,[23] Carl Rogers' *On Becoming a Person*,[24] and Arthur Jersild's *Child Psychology*[25] that art educators who had intuitively played their hunches and expressed their belief in the *self* as part of art education, found much support in the humanistic psychology of these men. In essence, their approach to human behavior stresses the free, responsible, creative, and autonomous nature of man, who is constantly striving to discover himself and his relation to the world around him as he works toward becoming the fully functioning person with the self-actualization of his unique capacities and potentialities.[26]

Most of us have time and time again come across the words "self-actualizing" or "self-actualization"—terms coined some years ago by Kurt Goldstein but made popular through the writings of Rogers and Maslow. This, put most simply, means: "What a person can be, he must be." To state it again differently, many of the needs—most of the needs—of an individual may be satisfied, but he is not content unless he is doing what he is capable of doing. For example, for a musician to be happy, fulfilled, or self-actualized, he must make music; an artist must make art; a poet must write. This is the motive or desire for self-fulfillment—in other words, to become actualized, and I use Maslow's words, in what he is potentially. This is a strong motivation, to continually move toward becoming what one is capable of becoming.

Psychologists such as E. Paul Torrance[27] made even more explicit what we have heard many times before from art educators such as Lowenfeld. They point out to us that the child who abandons his creativity becomes conforming and develops a lack of confidence in his own thinking and acting; he becomes uncertain of his own self-concept and overly dependent on others in decision making. These educators state that children may fail to develop realistic self-concepts because they are not provided with situations where it is safe to work and to take risks, or where they can make mistakes without

negative criticism, and, therefore, they fear failure or rejection. Inadequate self-concepts occur when the potentially creative child never finds anything which challenges him or when he hasn't developed sufficiently his basic skills for doing the creative work that he wishes to do.

Others like Kelly and Combs have stressed that the *self* has to be achieved or learned; it isn't just automatic. Kelly said, "People learn who they are and what they are from the ways in which they have been treated by those who surround them in the process of growing up."[28]

I have tried to point out in this brief paper only a few of the many ways that *self* has become a integral part of art education and to some extent how the concept of *self* has reached its present form, or more accurately its many forms. In reviewing an extensive amount of the literature in art education for the presentation of this paper, it was interesting to note the unusual amount of consistency in fundamental purposes or goals in art education that we have had over our brief history. Personally I do not think that a "new art education" is waiting in the wings ready to dance on stage. Our central goals are really quite sound; our knowledge and our procedures for reaching those goals have been much improved, but many other conditions have entered the picture making the romantic notion of *self* much harder to achieve. That ever changing, swiftly flowing stream of education and life forces us to row a little harder every day just to keep from sliding backwards. In spite of all changes, regardless of any new goals, we still seem to cling to a humanistic approach for contemporary art education—a philosophy which says in effect that every man, every child has the potential for continuous growth and development and that he should be an active, creative, self-disciplined innovator. We are trying to develop children who can be responsible, free, creative persons who make decisions, discover themselves and the world around them, and relate to others. We want children who are able to select from stimuli by their own choice, and who create through self-internalizing their own perceptions—that is in choosing, in judging, in selecting, and organizing their thoughts and feelings for the purpose of self-realization. Whatever the child learns—facts, skills, processes, biases, attitudes—all become part of his actions, his thinking, and his feelings. His peculiar and individual internalizations of all his learnings are what he ultimately expresses as distinctly his own. Every child wants to express what he has learned. He runs home from school and tells his family what he has learned, or seen, or heard. He dances and sings when he is happy. He draws and paints when his mind is full of ideas seeking an outlet. Expression in children takes on many, many forms, and universally, people have shared the learnings they have internalized, and,

in so doing have revealed themselves as unique individuals. Striving for self-expression is a basic human motive, and in every culture some form of self-expression is present and acceptable.

It is toward these ends, in addition to all other goals, that art education must continually address itself and use the special qualities of art and education. What each child learns in his years in school, particularly his early years, about himself, about others, of the world, of the ways of behaving and ways of thinking, will influence his attitudes about life and school. Through the way he is accepted and treated, particularly by his teachers, he learns to know and think of himself as a person who has worth or as a person who is inferior. The feelings of self-confidence, of personal self-esteem which help him to take an active role in school and to face his problems outside of school are largely a result of the environmental conditions which accept him and where he is understood and valued as a person as well as a learner. This is perhaps his strongest motivation in life. I tend at the end of this discourse to think of myself as mainly in the humanist-romantic camp of art education, if there is such a camp. I hope, as Seonaid Robertson said in her recent INSEA lecture in New York that, "We may be on the brink of a re-emergence of intuitive values."[29]

I tend to find considerable comfort and agreement in a statement by Clark Moustakas, a psychologist especially interested in the *self*, who says:

> In spite of all the advances in tests and measurements and in analyzing human behavior, understanding the person from his own point of view, in light of his own unique experience, is the most real way of knowing him. More and more we are realizing that the self expression of the individual in true experience is complete in itself. To see the person as he sees himself is the deepest way to know and respect him.[30]

We have tried and we are trying through good art experiences to develop self-confidence, self-awareness, self-esteem, and self-growth. I hope these remain as central goals. I recognize that my views are over-generalized and simplistic. They are contaminated with romanticism, sentimentality, and old fashioned idealism. I do not apologize for those shortcomings. I mean it that way.

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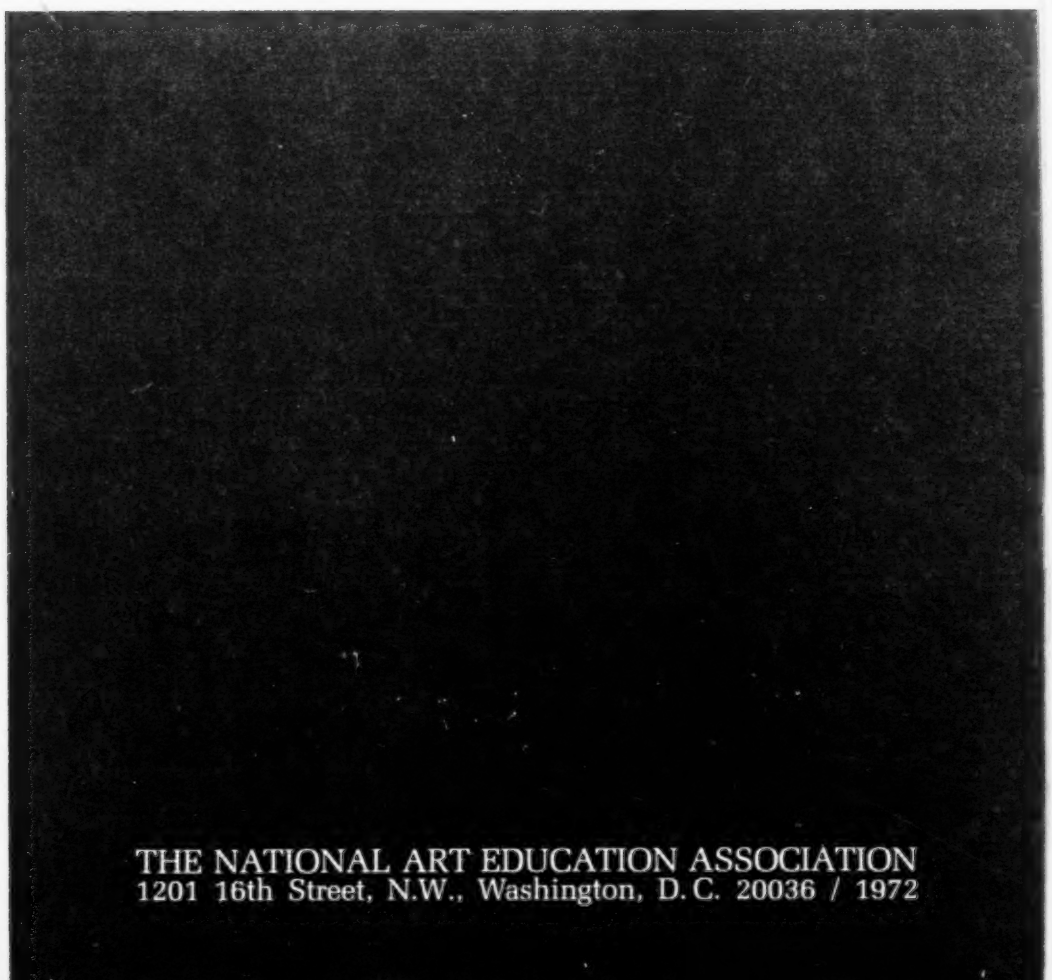

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